

The background of the entire page is a complex geometric pattern. It features several three-dimensional cubes or rectangular blocks. The faces of these blocks are decorated with diagonal stripes in a dark brown or black color over a light tan or beige background. The stripes on adjacent blocks are offset from each other, creating a sense of depth and movement. In the upper left corner, there is a circular white cutout within one of the striped blocks. The overall composition is minimalist and architectural, typical of mid-20th-century modernist art.

NANCY SAYLES DAY COLLECTION OF MODERN LATIN AMERICAN ART

Supplementary Catalogue

Museum of Art, Rhode Island School of Design

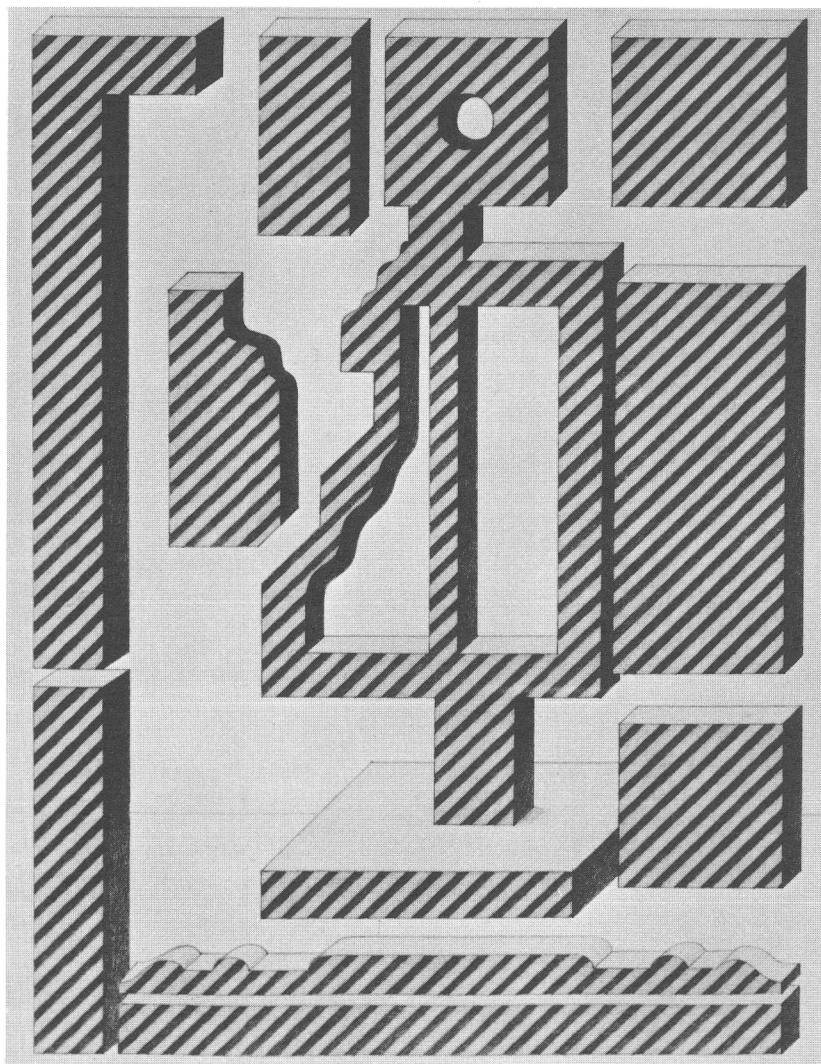
NANCY SAYLES DAY COLLECTION OF MODERN LATIN AMERICAN ART

Supplementary Catalogue

Storm King Art Center, Mountainville, New York

AUGUST-OCTOBER, 1968

Roberto Aizenberg, *Monumento*, 1967



INTRODUCTION

Since 1966, when its first acquisitions of modern Latin American art were exhibited and published, the Nancy Sayles Day Collection has continued to provide the Museum of Art, Rhode Island School of Design with its greatest opportunity for participating in the adventure of the present. We have learned that America, south of the Rio Grande, is as active and vigorous in the visual arts as any part of the world.

The painters of South America do not look exclusively to New York for the inauguration of their ideas. Many desire to work and show in New York because they seek opportunities for success, because they search for an audience; but they do not require North American art as a stimulant for visual ideas in the sense that in the late 19th and early 20th century their predecessors needed Paris as a source. The whole world is open through publications, and ties to Europe, affinities for Britain, France, Italy, Spain and Germany, are as apparent as an awareness of what is happening in the United States. Two Sayles Day artists from Venezuela, Soto and Cruz-Diez, are part of an international group centered in Paris. The same is true of Eduardo Mac-Entyre, a leader in Argentinian "Optical" painting. In this relationship to the preoccupations of the Groupe de Recherche d'Art Visuel, it is hard to discern anything Venezuelan, Argentinian, or even Latin American in their work. Argentina, however, offers the widest spectrum of Latin American art activity, and also enjoys such a strong expressionist school that it is tempting to speculate on the relationship of the school to the specific social and political situation out of which it, in part, arises. The nature of figurative expressionism is such that certain conclusions are inevitable, and indeed the elements of satirical expressionism and social criticism in the work of de la Vega and Noé and Deira can no more be separated from Argentina than Groz or Dix could be disassociated from post World War I Germany. These artists, true, have looked both at Francis Bacon and the New

York School, as well as at the earlier German expressionists; their meaning is relevant to all who look, but there is a quality specifically Latin American in the work. The same is true in Brazil and Chile, among many younger artists. The printmaker Amaral, is a satirical expressionist; his anti-imperialist sentiments are rescued from the banality of propaganda by his vigor as a wood cutter, and his decidedly grotesque humor. Still younger and more sophisticated, Aldir offers a universal comment on the fervor for city planning as a panacea for human problems. His vision reveals the megalomaniac architect's dream joined to economic and social engineering, meaningful everywhere as a contemporary issue, and cleverly executed as an immense collage; but his work is especially relevant in a vast and imaginative nation where cities spring up (wholly planned) in the wilderness, without regard to the desire of anybody to live in them.

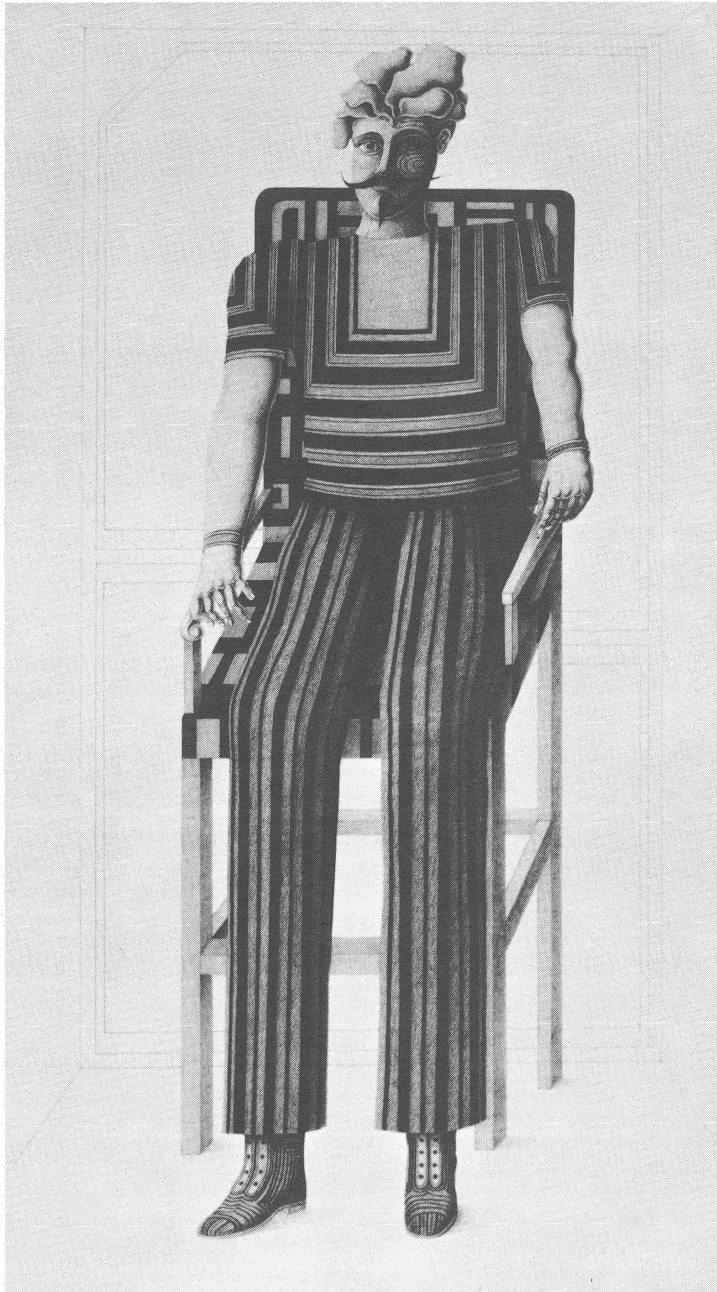
Grassman, a Brazilian from São Paulo is a classic etcher. His techniques are as rich as those of the old master printmakers, and his imagery relates as much to Bosch and Breughel as to surrealism. The Argentinian, Aizenberg, is still more a surrealist; yet now his formal vocabulary is wholly geometric. His surfaces are impacted and impeccable; he has drawn inspiration from Magritte and Delvaux, and although most recently he has expunged all figurative images from his work, it nevertheless remains profoundly unsettling. In style, he is totally unrelated to his expressionist countrymen. But in mood, there is an overlap. Opazo, from Santiago, Chile, also shares a concern for surrealism. His references to Antiquity recall de Chirico or even Dali, but his colors and distortions suggest Spanish America, spectral whites akin to Deira; browns and blacks favored by Botero, the Colombian who so brilliantly capitalizes on the tradition of Colonial art in South America. Another young Argentinian, Bénédict, is also surrealist in fundamental expression, but his technique—the airbrush—and

his colors, have no parallel in South America. He makes a surface like a west coast North American, as polished as a car on a used car lot.

By no means are all of these recent acquisitions to the Sayles Day Collection experimental. Seeking a fine example by Brazil's greatest modern artist, Portinari, a 1932 portrait of his wife Maria was found. A variant of this tender work can be seen in the National Museum at Rio de Janeiro. The Siqueiros head, while small in dimensions, has the power of the Mexican muralist's style at its peak. The Rivera Conquest of Air is the pencil study for one wall of the giant mural at The Detroit Institute of the Arts. The Chilean primitive Herrera-Guevara already in the nineteen-thirties showed qualities that have an unexpected affinity with the work of Dubuffet a decade later. Finally, the third and most recent Torres-Garcia added to the Collection, 1943 *America*, represents the last period of the most influential of South America's artists, a work of such ease and knowledge that it is difficult to realize that its specific iconography reaches back to a childhood memory, a steamer in Montevideo harbor looming immense and full of adventure to a young boy approaching it from a small boat.

There is no common stylistic quality to modern Latin American art, as an hour spent among these works will demonstrate; but there is a vitality, an exuberance, an effort, a sense of struggle. If regional unity is still demanded in a world grown so small, it is provided in Latin America by feeling and color more than by form. There is more art than audience in Latin America, and the artists are so concerned with the fundamental urge to communicate that they have not yet had time to brood about the specific implications of each other's aesthetic. Thus, the condition for a great art movement exists.

Roberto Aizenberg, *Seated Figure*, 1966



Born in Entre Rios, Argentina, 1928. Studied with Juan Batlle Planas from 1950 to 1953. First one-man exhibition at Galeria Galatea, Buenos Aires, 1958; others at Galeria Rubbers, Buenos Aires, 1961; Galeria El Portico, Buenos Aires, 1962; and Galeria Guernica, Buenos Aires, 1964. Has participated in numerous group exhibitions since 1954 including, "Pintura Argentina Joven," Museo de Arte Moderno, Mexico City, 1960; "150 Anos de Pintura Argentina," Museo Nacional de Bellas Artes, Buenos Aires, 1960; "Arte Argentino Contemporaneo," Museu de Arte Moderna, Rio de Janeiro, 1961; "Nuevos Exponentes de la Joven Pintura Argentina," Galeria America, Buenos Aires, 1961; "Collages," Galeria Lirolay, Buenos Aires, 1962; VII Bienal de São Paulo, 1963; "Pintura Argentina," Museo de Arte Contemporaneo, Santiago, 1963; and "Pintura Surrealista Argentina," Galeria Serra, Buenos Aires, 1964. Aizenberg has received awards from the Automobile Club of Argentina and a Acuarone prize in 1961. His works may be seen in the Museo Nacional de Bellas Artes, Buenos Aires, and in numerous private collections in Argentina and abroad.

Monumento, 1967

Colored pencil on paper

12" x 8⁷/₈"

Signed on back: "R. Aizenberg / 'Monumento' /

(De la serie "En memoria de / Juan Batlle

Planas") / Lapiz-lapiz de color"

68.056

Pintura, 1966-1967

Oil on canvas

25¹/₂" x 25¹/₂"

Signed on back: "R. Aizenberg"

Titled on back: "Pintura / 1966-1967"

68.054

Seated Figure, 1966

Colored pencil on paper

18⁵/₈" x 10¹/₄"

Signed on back: "R. Aizenberg"

68.055

Born in São Paulo, Brazil, 1941. One-man exhibition in 1966 at Galeria Artecnic in Brazil. Has participated in numerous group exhibitions and competitions in Brazil, including the First and Second Salons of Labor, Galeria das Folhas, 1962 and 1963; "Musical Painting," 1964; Salao of Youth in Campinas, 1966; two exhibitions at the A. A. Penteado Foundation, 1966; Salon of Brasilia, 1966; Bienal de Bahia, 1966; and IX Bienal de São Paulo, 1967. Has received several awards; a Bronze Medal from the Paulista Modern Art Salon, 1966; First Prize in the Salon of São Bernardo do Campo, 1966; First Acquisition Prize at the Second Salon of University Art, 1966; a Silver Medal from the Fair of Science and Medicine at Paulista Salon of Modern Art, 1967; and a Silver Medal from the São Caetano do Sul Salon, 1967.

Centro de Controle dos Desintegradores, 1967

Collage on board

48" x 96"

Signed lower right: "Aldir-67"

68.125

ANTONIO HENRIQUE AMARAL

Born in São Paulo, Brazil, 1935. Studied for a year under the engraver Livio Abramo at the workshop maintained by the Museu d'Arte Moderna de São Paulo, followed by further study at Pratt Institute, New York, with Shiko Munakata and Antonio Frasconi, 1959. First one-man exhibition was given by the Museu d'Arte Moderna de São Paulo in 1958, and traveled to the Chilean-British Cultural Institute in Santiago, Chile. Other one-man exhibitions at the Universidad de la Concepción, Chile, 1959; Pan American Union, Washington, D. C., 1959; Petite Galeria, Rio de Janeiro, 1960; Galeria Saber Vivir, Buenos Aires, 1963; Galeria Mobilinea, São Paulo, 1963; and Galeria Mirante das Artes, São Paulo, 1967. Has participated in numerous group exhibitions including the V, VI, VII and IX Bienals de São Paulo; first Latin American Contest of Xylography, Buenos Aires, 1961; "Brazilian Art Today," London, 1963; and "Young Brazilian Art," Museu de Arte Moderna de São Paulo, 1967. Amaral has won awards in several group shows, including the IX Bienal de São Paulo, 1967. His prints are contained in numerous private collections in Argentina, Brazil and Chile, and he is represented in the United States by The Four Planets Art Gallery, Hillsboro, Maryland, and Stanford, California.

Monumento Sec. XX, 1967

Woodcut

27¹/₄" x 17³/₄"

Signed lower right: "Antoin Henrique / 67"

Titled lower left: " 'Monumento

Sec. XX' II/IV P. de A."

68.065

Passatempo Latino-Americano, 1967

Woodcut

27¹/₄" x 17³/₄"

Signed lower right: "Antoin Henrique / 67"

Titled lower left: " 'Passatempo

Latino-Americano' I/IV P. de A"

68.066

LUIS FERNANDO BENEDIT

Born in Buenos Aires, Argentina, 1937. He is a self-taught painter and architect. Traveled to Chile and Peru, 1960, and then to Spain, where he lived for two years. First one-man exhibition at Galeria Lirolay, Buenos Aires, 1961; others at Galeria Rubbers, Buenos Aires, 1963 and 1964; Galerie Europe, Paris, 1965; and Galerie La Balance, Brussels, 1966. Has participated in many group exhibitions such as "5 Nuevos rostros," Galeria Lirolay, 1961; "Pintura Argentina," in Santiago, Chile, and Lima, Peru, 1963; "Arte Argentino Actual," Musée d'Arte Moderne, Paris, 1963; and "La Figuration Narrative," Galeries Europe and Creuze, Paris, 1965. Received his first award, Second Prize, from the Salon de Arquitectura Argentina, 1960, followed by numerous others including those from the Museo Nacional de Bellas Artes, Buenos Aires, 1962 and 1966; First Prize, 39 Salon de Santa Fé, Santa Fé, Argentina, 1962; Museo de l'Arte Moderno, Buenos Aires, 1964; Martini Prize, Buenos Aires, 1966; and the Torcuato Di Tella, Buenos Aires, 1966. His works may be found in the Museo de l'Arte Moderno, Buenos Aires; The Museum of Modern Art, New York; the Braniff Collection; the Museum of the University of Texas, Austin; Museo Provincial de Bellas Artes, Santa Fé, Argentina; and the Museo de La Plata, Argentina. His paintings are also in numerous private collections.

El Gran Rostro, 1967

Oil on canvas

25⁵/₈" x 21³/₈"

Signed on stretcher: "E. Benedit"

Titled on back of canvas:

"El Gran Rostro / 67"

68.058

Pareja de mi Pueblo, 1967

Oil on canvas

57¹/₂" x 44⁷/₈"

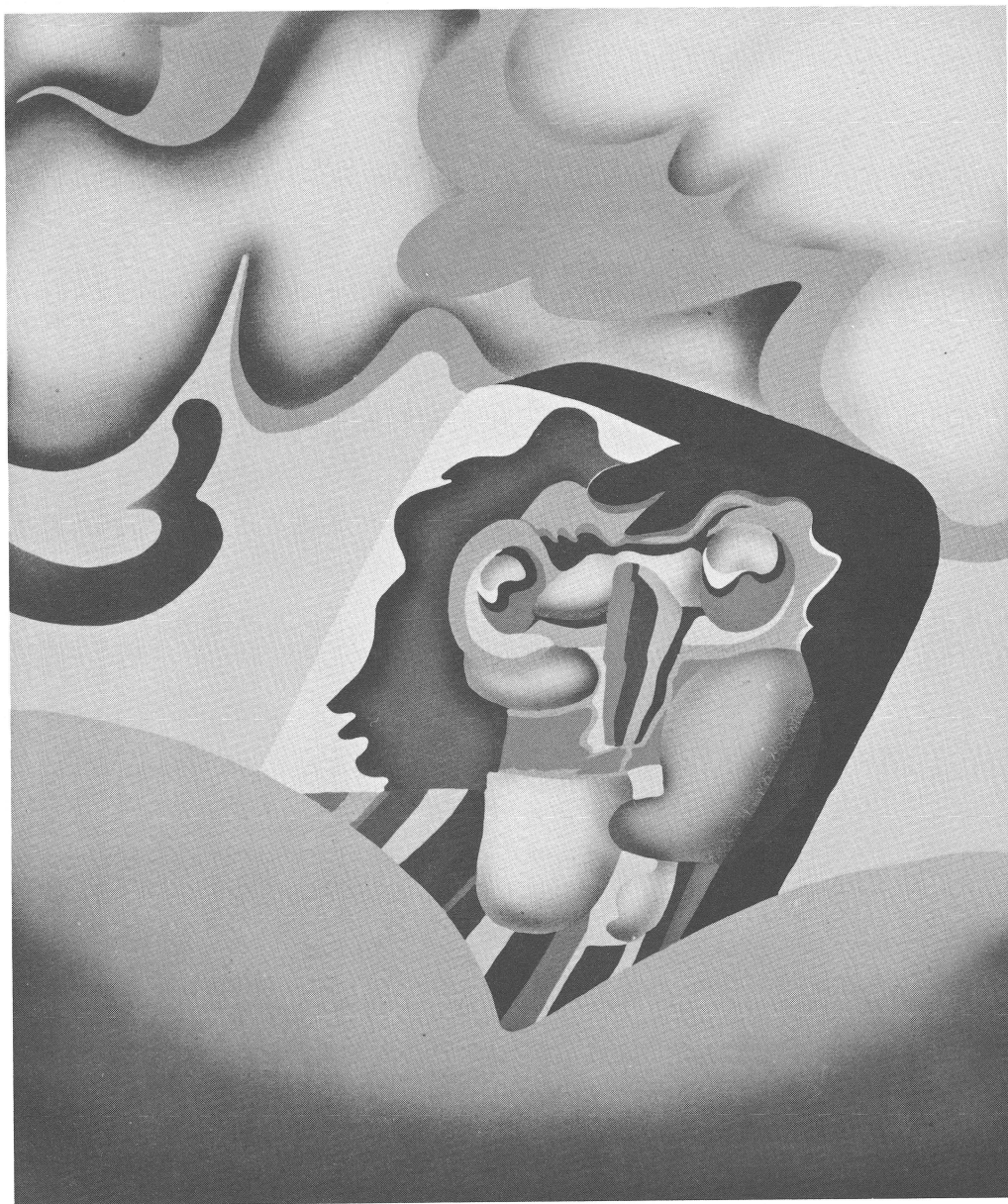
Signed on stretcher: "Benedit-67"

Titled on back of canvas:

"Pareja de/mi Pueblo"

68.057

Luis Fernando Benedit, *El Gran Rostro*, 1967



Born in Caracas, Venezuela, 1923. Studied at the Escuela de Bellas Artes, Caracas, 1940-1945. Illustrated for "El Nacional" in Caracas. Lived and worked in Barcelona, Spain, 1955-1956. Returned to Caracas, where, between 1958 and 1960, he was a director and professor at the Escuela de Bellas Artes and, at the same time, taught at the Escuela de Perrodismo of the Universidad Central, Caracas. He has lived in Paris since 1960. Numerous one-man exhibitions beginning in 1947 include those at the Museo de Bellas Artes de Caracas, 1955 and 1960; Galeria Buchholz, Madrid, 1956; Galleria La Polena, Genoa, 1965; Signals, London, 1965; Galerie Kerchache, Paris, 1965; and Galerie M. E. Thelen, Essen, Germany, 1966. Among the many group exhibitions in which his works have been shown are the Bienals de São Paulo, 1953, 1957, 1963; "El Movimiento," which traveled to the Stedelijk Museum, Amsterdam, the Moderna Museet, Stockholm, and the Luisrana Museet, Copenhagen, 1961; and "The Responsive Eye," The Museum of Modern Art, New York, 1965. He has also exhibited in Israel, France, Cuba, Scotland, and Belgium. In 1965 he published a portfolio, "Transchromie," in Paris. Works are in the collections of the Victoria and Albert Museum, London; The Museum of Modern Art, New York; Städtisches, Leverkusen, Germany; Museo de Bellas Artes de Caracas; and the Musée d'Art Contemporaine, Montreal.

Physichromie No. 346, 1967
 Plastic and cellulose on board
 23¹/₈" x 23¹/₈"
 Unsigned
 68.103

Born in Buenos Aires, Argentina, 1928. He studied law at La Universidad de Buenos Aires and was graduated in 1950. Shortly thereafter, he began his artistic apprenticeship under Leopoldo Presas and Leopoldo Torres Agüero. Traveled to Europe in 1953 and again in 1962, having received a scholarship from the Argentina National Fund for the Arts. His work has been included in such group exhibitions in South America and Europe as the Third Latin American Art Biennial, Bogota, Colombia, 1963; "Art of America and Spain," presented in Madrid, Barcelona, Naples, and Rome, 1963-64; and "Another Figuration," Comision Nacional de Bellas Artes, Montevideo, Uruguay, 1963. Five one-man exhibitions were held in Buenos Aires between 1958 and 1963. In 1964 the Pan American Union, Washington, D. C., gave him his first one-man show in the United States. Among the numerous awards he has received are a First Prize from the Argentina del Salon Esso, and a Second Prize in the III Bienal Americana de Arte, Córdoba, Argentina, 1966. Received a Fulbright Fellowship and taught at Cornell University, Ithaca, New York, 1966. Examples of his work are in the Museo Nacional de Bellas Artes, Buenos Aires; Museo de l'Arte Moderno, Buenos Aires; and the Galeria de Arte Contemporaneo, Caracas.

No. 1623, 1966
 Oil on canvas
 64" x 51"
 Signed lower right: "Deira"
 Signed on back: "Deira 1966"
 66.313

Ernesto Deira, No. 1623, 1966



MARCELO GRASSMAN

Born in São Paulo, Brazil, 1925. Taught himself to draw and engrave. Has had numerous one-man exhibitions in the Americas and Europe since 1950, including those at the Escola Nacional de Belas Artes, Rio de Janeiro, 1950; Ministry of Education, Rio de Janeiro, 1952; Wuerthle Galerie, Vienna, 1955; Viscontela Gallery, Buenos Aires, 1957; Pan American Union, Washington, D. C., 1960; San Fedele Cultural Center, Milan, 1960; Salle Iba Khaldoun, Algeria, 1964; Brazilian American Cultural Institute, Washington, D. C., 1964; Palacio de Bellas Artes, Mexico City, 1965; and The Renaissance Society at the University of Chicago, 1966. Group exhibitions include the III, IV, V, and IX Bienals de São Paulo, and the XXIX Biennale in Venice. Among the awards he has received are the Foreign Travel Prize in the National Salon of Modern Art, 1952; First Prize for Engraving, III Bienal de São Paulo, 1959; Special Prize for Sacred Art, XXIX Biennale, Venice, 1958; and First Prize for Drawings, V Bienal de São Paulo, 1959. Examples of his work are found in the Museu de Arte Moderna, Rio de Janeiro; Museu de Arte Moderna de São Paulo; Museo de l'Arte Moderno, Buenos Aires; the Dallas Museum of Fine Arts; the Pan American Union; and in many private collections in Brazil, France, and the United States.

Untitled, 1963
Pen and brown ink on paper
19⁷/₁₆" x 25¹¹/₁₆"
Signed lower right: "Grassman / 1963"
68.016

Untitled, 1963
Pen and brown ink on paper
19⁷/₁₆" x 25¹¹/₁₆"
Signed lower right: "Grassman / 1963"
68.021

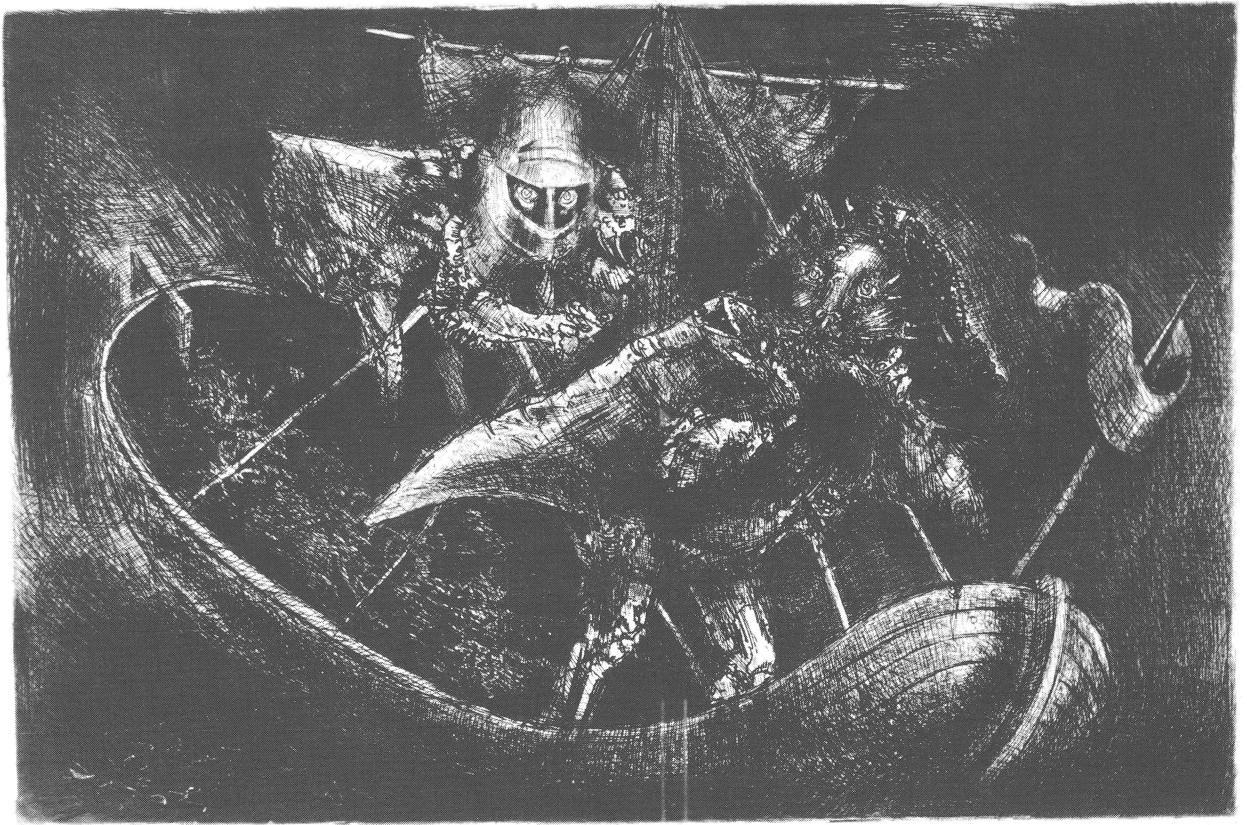
Untitled, 1966
Etching (artist's proof)
12⁷/₈" x 19⁵/₁₆"
Signed lower right: "M. Grassman"
lower left: "A. P."
68.017

Untitled, 1966
Etching (first state)
12⁷/₈" x 19⁵/₁₆"
Signed lower right: "M. Grassman"
lower left: "1 state"
68.019

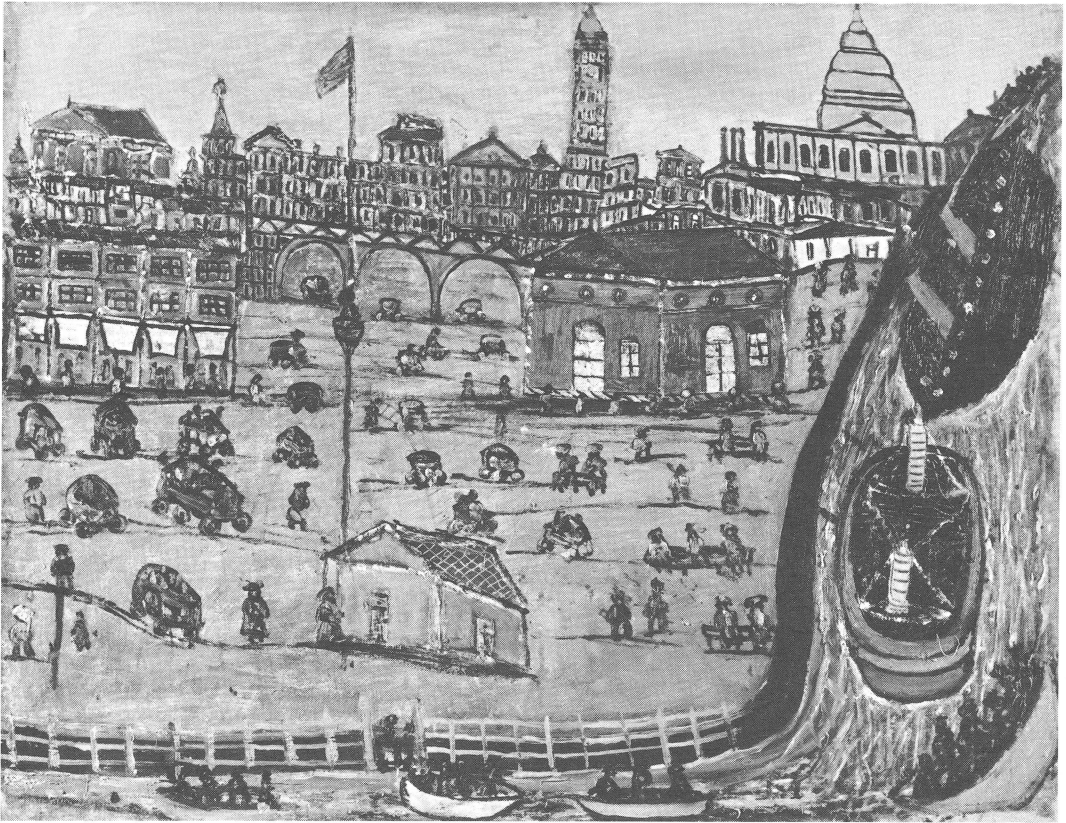
Untitled, 1966
Etching (second state)
12⁷/₈" x 19⁵/₁₆"
Signed lower right: "M. Grassman"
lower left: "2 state"
68.018

Untitled, 1966
Etching (artist's proof)
15¹/₄" x 23¹/₈"
Signed lower right: "M. Grassman"
lower left: "A. P."
68.020

Marcelo Grassman, Untitled, 1966



Luis Herrera-Guevara, *St. Paul's Cathedral, London*, c. 1933



LUIS HERRERA-GUEVARA

Born in Santiago, Chile, 1891. From childhood he appeared to be naturally gifted as a painter, but, in accordance with his family's wishes, he became a lawyer. Following graduation from law school in 1920, Herrera-Guevara practiced that profession until 1929, when he abandoned it and devoted himself to travel and to painting, although he had never been formally trained. He is primarily noted for landscapes of his native Chile, although his imaginary paintings of New York and views of London, which he visited, are among his most interesting works. First one-man exhibition in Santiago, 1941. In 1943 he and Argentinian artist Urruchua exhibited together at Durlacher Bros., New York. Several memorial exhibitions have been held since his death in 1945. A monograph on his life and work by Antonio A. Romera was published by the Editorial Universitaria of Chile. To this date his work is not widely represented in American museums. In 1943 The Museum of Modern Art, New York, acquired his painting, *Self-Portrait with Yellow Background*.

St. Paul's Cathedral, London, c. 1933

Oil on canvas

28 $\frac{1}{2}$ " x 38"

Unsigned

68.024

GERD LEUFERT

Born in Lithuania, 1914. He moved to South America, and in 1954 became a Venezuelan citizen. Studied in Europe at art and design schools, including the Akademie der Bildenden Künste, Munich. Later he continued his studies at the Pratt Institute in New York and at the State University of Iowa, Iowa City. Among the many positions he has held in Caracas are, Director of the graphic arts department of the Escuela de Artes Plasticas, Cristobal Rojas; Professor of composition at the Facultad de Arquitectura y Urbanismo de la Universidad Central de Venezuela; and Coordinator of the Instituto Nacional de Cultura y Bellas Artes. Most recently he has been teaching at the Instituto de Diseno in Caracas. At present, Leufert is Curator of the Graphic Arts section of the Museo de Bellas Artes de Caracas. He has had fourteen one-man exhibitions and has participated in over fifty group shows, including the II and III Bienals Americana de Arte, Córdoba; and the VIII Bienal de São Paulo.

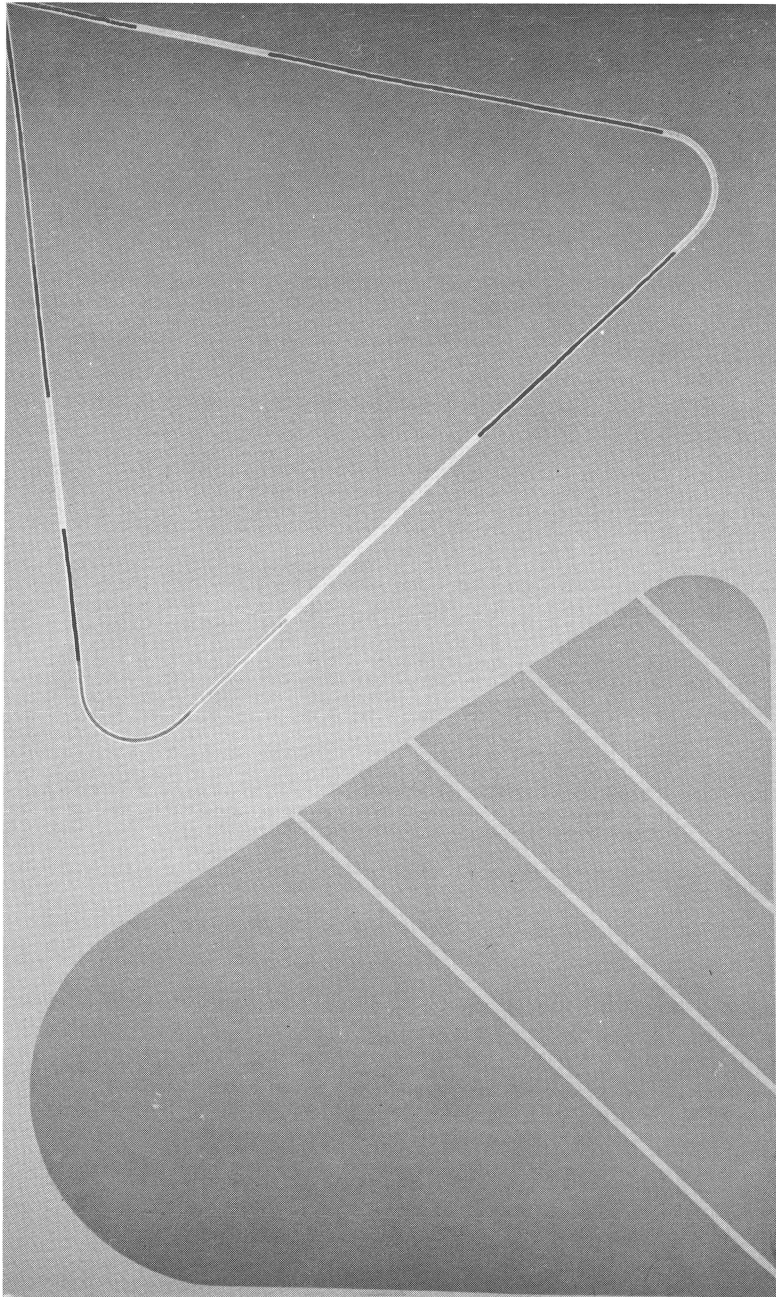
Tirima, 1966

Acrylic on canvas

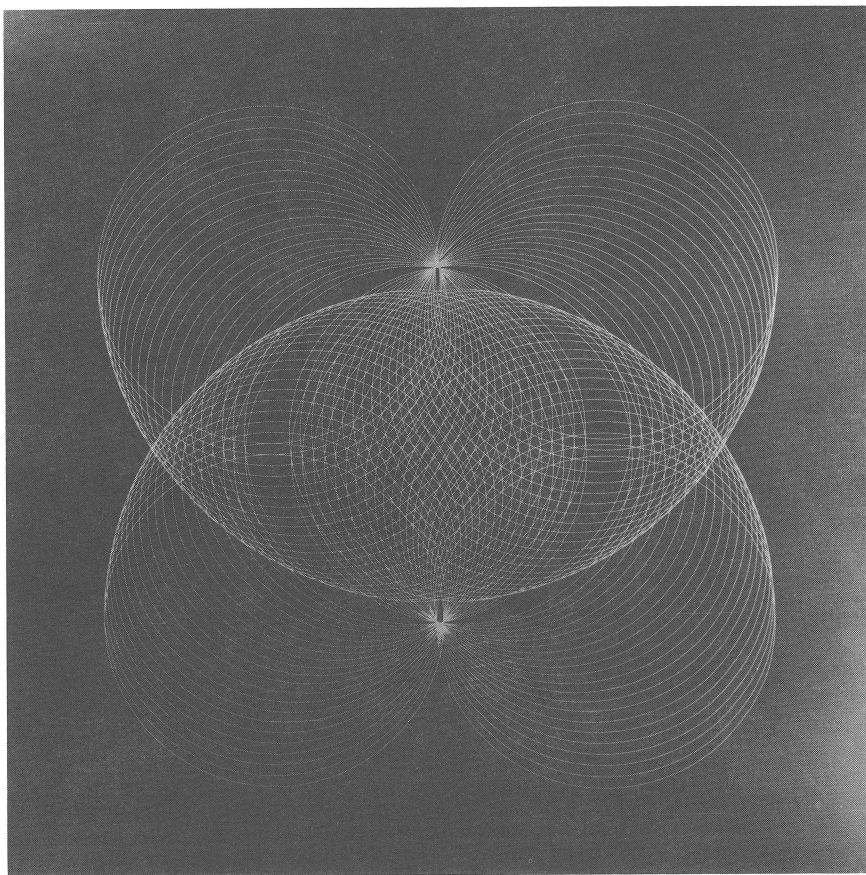
98 $\frac{1}{2}$ " x 58 $\frac{7}{8}$ "

Signed on back of canvas: "Gerd Leufert"

68.059



Eduardo Mac-Entyre, *En Violeta*, 1966



Born in Buenos Aires, Argentina, 1929. Although he has had no formal training in painting, he has worked as both an industrial and a graphic designer. First one-man exhibition at Galeria Rubbers, Buenos Aires, 1960; others at Galeria Bonino, Buenos Aires, 1967; Bonino Gallery, New York, 1968; and the Pan American Union, Washington, D. C., 1968. Has participated in numerous group exhibitions and festivals including those at the Museu de Arte Moderna, Rio de Janeiro, 1962; Bienal Americana de Arte, Córdoba, Argentina, 1964; VI and VIII Bienals de São Paulo; "Latin American Exhibition 1965-66," Museo de Bellas Artes de Caracas, and the Solomon R. Guggenheim Museum, New York; "Latin American Painting," Yale University Art Gallery; and "Salon de Artistas Jovenes de America Latina," Museo de l'Arte Moderno, Buenos Aires, 1965. Mac-Entyre's work is in the collections of the Museo de l'Arte Moderno, Buenos Aires; Museu de Arte Moderna, Rio de Janeiro; The Museum of Modern Art, New York; Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania; National Art Foundation, Argentina; Argentine Embassy in Russia; and the Pan American Union, Washington, D. C. Has been awarded a First Prize by UNESCO, 1966, and a prize in "Plastic Arts with Plastics" at the Museo Nacional de Belles Artes, Buenos Aires, 1968.

En Violeta, 1966

Oil on canvas

31 $\frac{5}{8}$ " x 31 $\frac{1}{16}$ "

Unsigned

68.060

Born in Paris, 1930, of Venezuelan parents. She studied at the Ecole des Beaux-Arts in Paris, 1949. The following year she came to New York where she worked with Yasuo Kuniyoshi at the Art Students League and with Hans Hofmann at the Hans Hofmann School of Fine Arts. Further study included that at the New School For Social Research, New York, 1951-1954. First one-man exhibition at Leo Castelli Inc., New York in 1957. Participated in "Festival of Two Worlds" in Spoleto, 1958; "Humor in Art," Dallas Museum of Fine Arts, 1958; and "Americans 1963," The Museum of Modern Art, New York, 1963. Her work, ranging from lithography to painting and sculpture, is represented in numerous public and private collections in the Americas and Europe, including the Rose Art Museum, Brandeis University, Waltham, Massachusetts; and the Albright-Knox Art Gallery, Buffalo, New York.

Furshoe, 1964

Lithograph

25" x 20" (total sheet)

Signed bottom center: "Marisol, 1964"

Printed from a single stone on a hand press at Universal Limited Art Editions. The publisher's embossed seal is above the signature. This is number 18 from an edition of 25. The stone was effaced after printing.

66.274.8

Pappagallo, 1965

Lithograph

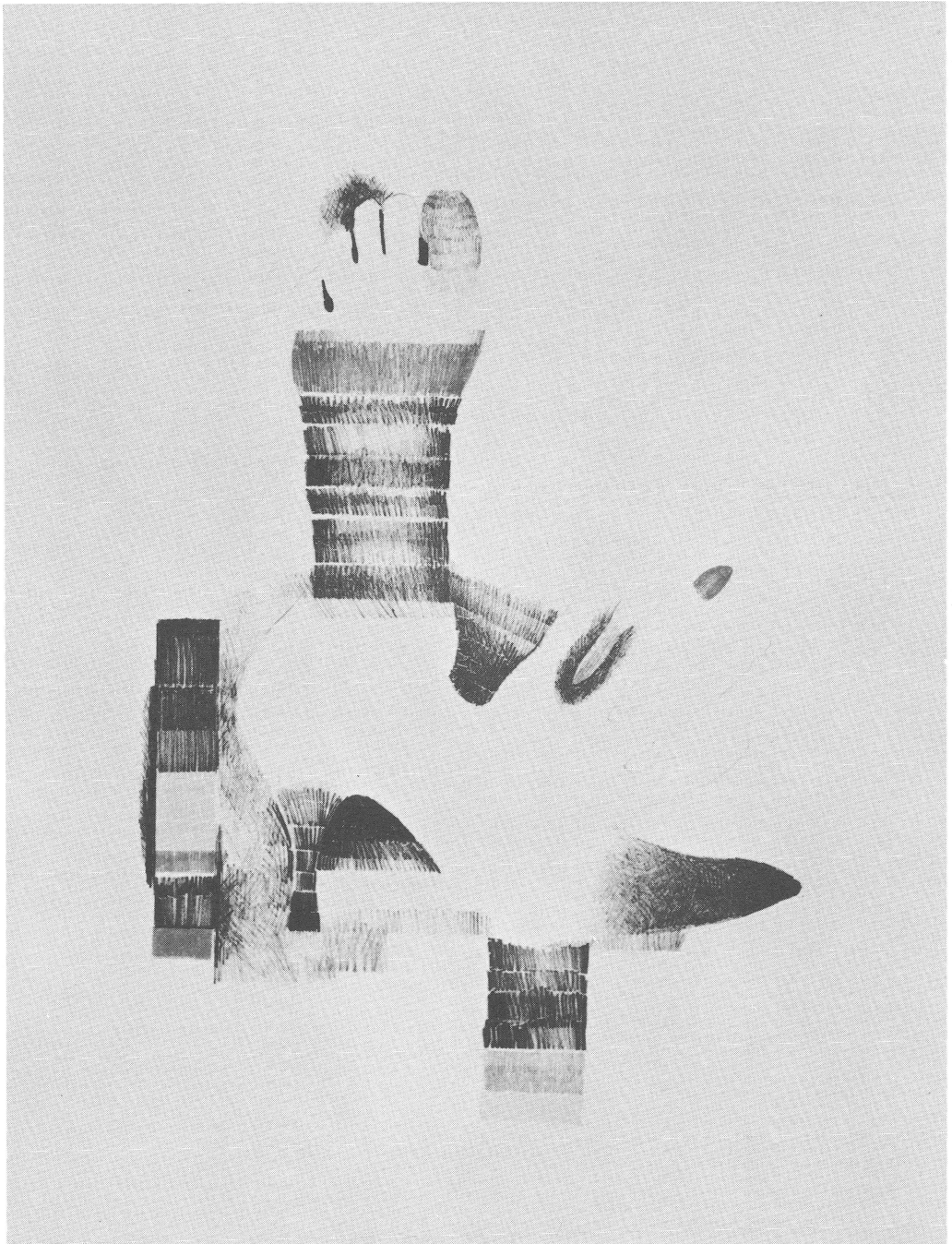
25" x 20" (total sheet)

Signed lower center: "18/20 Marisol. 1965"

Printed from three stones on a hand press at Universal Limited Art Editions, on Chatham British hand-made paper. The publisher's embossed seal is to the right of the signature. The stones were effaced after printing.

67.122

Marisol, *Pappagallo*, 1965



Armando Morales, *Gate*, 1966



ALDEMIR MARTINS

ARMANDO MORALES

Born in Ingazeiras, Brazil, 1922. In 1945 went to Rio de Janeiro, and the following year moved to São Paulo. One-man exhibitions have been held in Montevideo and Minas, both in Uruguay; Buenos Aires; Washington, D. C.; New York; Moscow; Rio de Janeiro; São Paulo; and Rome. The first group exhibition in which his work appeared was held in 1942. Others have been in Mexico, Czechoslovakia, Japan, France, Switzerland, Italy, Chile, Peru, Uruguay, Brazil, India, Argentina, Russia, and the United States. Participated in "Brazilian Art Today," which traveled to London, Berlin, and Vienna, 1964-1965. Has received numerous awards including a prize for drawing at the XXVIII Biennale, Venice, 1956; travel prize from the VI Salao Nacional de Arte Moderna, Brazil; and a prize from the Museu de Arte Moderna, Rio de Janeiro, in the IV Bienal de São Paulo. Martins' works are found in the private collections of David Rockefeller, Nelson Rockefeller, and Elsa Martinelli (Paris), among others. Numerous museums own his drawings, including The Museum of Modern Art, New York; Museu de Arte Moderna, Rio de Janeiro; Museu de Arte Moderna, São Paulo; the Pan American Union, Washington, D. C.; The Detroit Institute of Arts; Museo Nacional de Bellas Artes, Buenos Aires; Museu Nacional de Belas Artes, Rio de Janeiro; and the Galeria de Arte Moderna, Rome.

Cangaceiro, 1967

Pen and ink with watercolor on paper

20⁵/₈" x 13³/₄"

Signed lower left: "Aldemir Martins / 1967"

68.063

Untitled, 1966

Pen and brush on paper

20⁵/₈" x 13³/₄"

Signed lower left: "Aldemir Martins 1966"

68.062

Born in Granada, Nicaragua, 1927. Attended classes at the Escuela de Bellas Artes, Managua, Nicaragua. First trip to the United States in 1957 was followed by visits to Peru and Brazil. Returned to New York, 1960, and studied at the Pratt Graphic Art Center. After extensive travel in the Americas and Europe, he established permanent residence in New York, 1966. First one-man exhibition at the Instituto de Arte Contemporaneo, Lima, 1959; others include those at Jerrold Morris International Gallery, Toronto, Ontario, 1962; Angeleski Gallery, New York, 1962; the Pan American Union, Washington, D. C., 1962; Instituto Panameno de Arte, Ciudad, Panama, 1963; Bonino Gallery, New York, 1964 and 1966; and the Museo de Bellas Artes de Caracas, 1967. Has participated in numerous group exhibitions since 1953; outstanding ones include the II, III, and V Bienals de São Paulo; the "Guggenheim International 1960," Solomon R. Guggenheim Museum, New York; "Latin America: New Departures," Institute of Contemporary Art, Boston, 1961; and, recently, "Latin American Art," the Pennsylvania Academy of The Fine Arts, Philadelphia, 1967. Among awards received are those from Bienals de São Paulo, Córdoba, and Havana, as well as the First Acquisition Prize, "J. L. Hudson & Co.," at the Carnegie International, 1964. Received fellowships from the American Council of Education, the John Simon Guggenheim Memorial, and the Pratt Graphic Art Center. His work may be seen in many permanent collections including The Museum of Modern Art, New York; the Solomon R. Guggenheim Museum; the Institute of Contemporary Art, Boston; and The Detroit Institute of Arts.

Gate, 1966

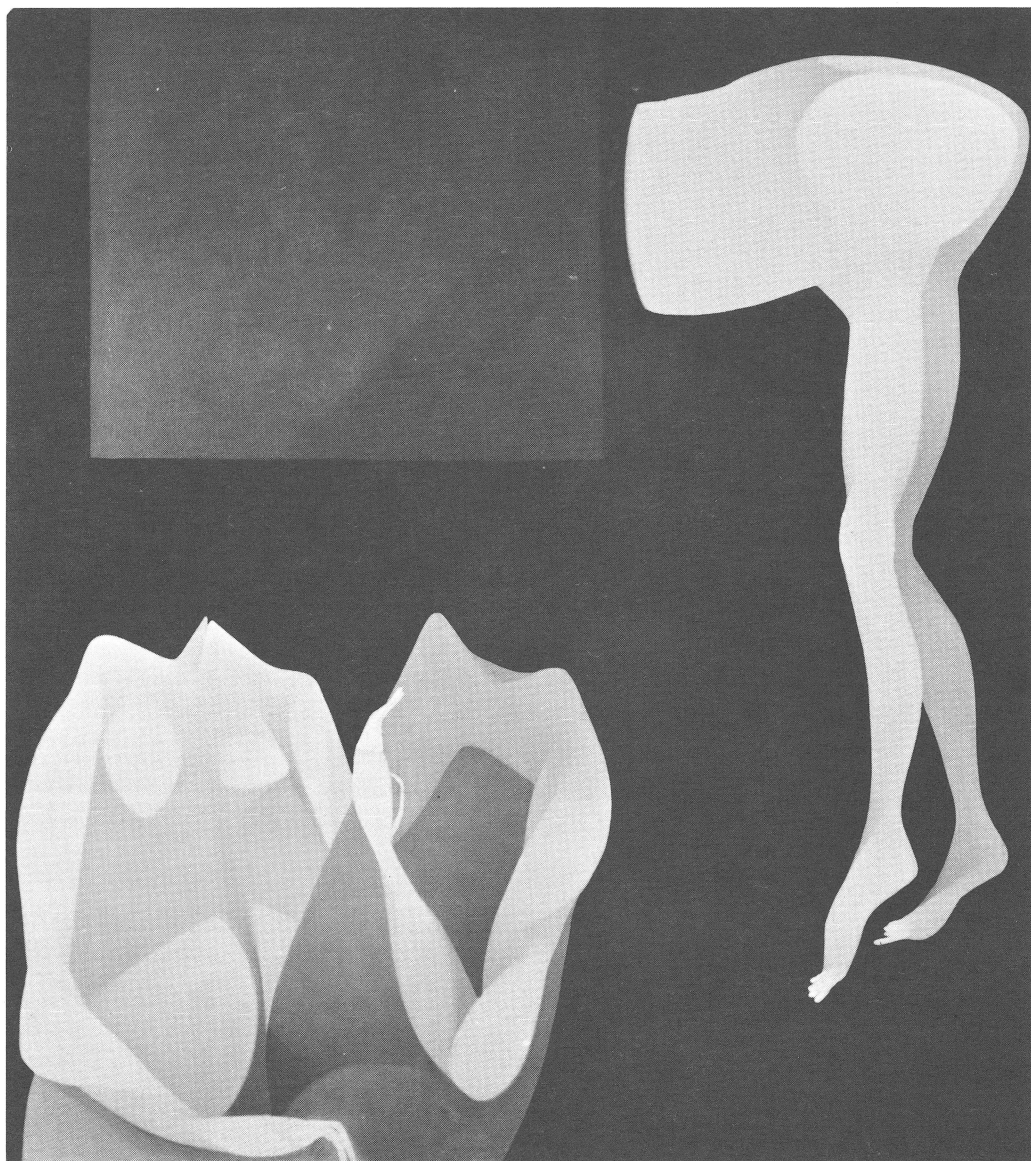
Mixed media on canvas

65" x 48"

Unsigned

67.012

Rodolfo Opazo, "Agamemnon!!! Donde estás padre mio!", 1967



RODOLFO OPAZO

Born in Santiago, Chile, 1935. Studied drawing and painting at the Escuela de Bellas Artes of the Universidad de Chile, Santiago, and engraving at Taller 99, Santiago. Came to New York for further study at the Pratt Graphic Art Center. One-man exhibitions have been given by the Galeria Sudamericana, New York; the Pan American Union, Washington, D. C.; Instituto de Arte, Panama; Galeria Carmen Waugh, Santiago; Galeria Arca, La Paz; and Galeria Galates, Buenos Aires. Has participated in numerous group exhibitions in several American countries and in Europe, including the V and VIII Bienals de São Paulo; II and III Bienals Americana de Arte, Córdoba; "South American Art Today," the Dallas Museum of Fine Arts; and "Four Chilean Painters," Instituto de Arte Contemporaneo, Lima. Opazo has served as scenographer for the Modern Ballet of Santiago. His works are represented in the permanent collections of The Museum of Modern Art, New York; the Pan American Union; and the Museo de l'Arte Moderno, Buenos Aires.

"Agamemnon!!! Donde estás padre mio?", 1967

Oil on canvas

63 $\frac{3}{8}$ " x 59"

Signed on back of canvas: "R. Opazo 1967"

Titled on back of canvas: "Agamemnon!!! /

Donde estás padre / mio?"

68.023

JOSE CLEMENTE OROZCO

Born in Zapotlan, Jalisco, 1883. Graduated from National School of Agriculture, Mexico City, and later studied mathematics at the National University of Mexico, as well as architectural drawing at the Academy of Fine Arts. Worked as architectural draftsman following this training. First large canvas painted in 1913 in former Museum of San Juan de Ulna; same year published caricatures. First exhibition in Mexico City in 1915, followed by two years' travel in California. Joined the Painters' Syndicate in 1922 and same year was appointed to decorate the National Preparatory School. Also decorated Industrial School of Orizaba. In 1927 went to the United States for several exhibitions; between 1927 and 1934 he did mural work at Pomona College, Claremont, California; New School for Social Research, New York; Baker Library, Dartmouth College. Went to Europe (1932) and returned same year. Returned to Mexico City in 1934 and decorated the wings of the great hall of Palace of Fine Arts. In 1935 went to Guadalajara.

Parade, 1935

Lithograph

15 $\frac{1}{8}$ " x 21 $\frac{5}{16}$ "

Signed lower right: "J. C. Orozco"

Dated on plate lower left: "Sept. 1935"

66.319

Candido Portinari, *Portrait of Maria*, 1932



Born in Buenos Aires, 1939, where he studied at the Escuela Nacional de Bellas Artes, graduating in 1958. The following year the Galeria Peuser, Buenos Aires, held his first one-man exhibition. Subsequent ones include those at the Pizarro Gallery, Buenos Aires, 1960; the Pan American Union, Washington, D. C., 1961; Riobo Nueva Gallery, Buenos Aires, 1964; and the Museo de Bellas Artes de Caracas, 1966. Polesello's work has been included in many group exhibitions held at museums and galleries throughout the Americas and Europe, such as "South American Art Today," the Dallas Museum of Fine Arts, 1959; "New Argentine Painters," Instituto de Arte Contemporaneo, Lima, 1960; III Biennial, Paris, 1962; II Bienal Americana de Arte, Córdoba, Argentina, 1964; VIII Bienal de São Paulo, 1965; "Latin American Art," The Museum of Modern Art, New York, 1967; and "Hand Woven Argentine Carpets," Smithsonian Institution (circulating exhibition), 1967. In 1959 the publishing house, Lozada, Buenos Aires, awarded him a prize; the following year he received a Badge of Honor from Ver y Estimar, Buenos Aires. Other honors include First Prize from the Office of Tourism of Israel 1963; First Prize, Salon Esso de Artistas Jovenes de America Latina, Washington, D. C., 1965. His work may be found in numerous public collections including the Museo de l'Arte Moderno, Buenos Aires; the Pan American Union, Washington, D. C.; Coleccion Esso, Buenos Aires; as well as in private collections in the United States and abroad.

Pintura, 1966

Acrylic on canvas

45¹/₄" x 42³/₄"

Signed on back: "Polesello / 66"

67.162

Born in Brodowski, São Paulo, Brazil, 1903. At the age of nine he aided in the decoration of the church in his native town. Matriculated at the Escola Nacional de Belas Artes, Rio de Janeiro, 1918. His studies were followed by extensive travel in Europe and examination of modern European art, especially the work of Picasso. Returned to Brazil in 1930. Named Professor at the Universidade do Distrito Federal, 1936. First major one-man exhibition at the Museu Nacional de Belas Artes, Rio de Janeiro; others at Galerie Charpentier, Paris, 1946; Museu de Arte Moderna de São Paulo, 1948; Maison de la Pensée, Paris, 1957; and Galeria Bonino, Rio de Janeiro, 1960. Group exhibitions include those at The Detroit Institute of Arts, 1940; The Museum of Modern Art, New York, 1940; the Venice Biennale, 1950; Museu de Arte Moderna, Rio de Janeiro, 1953; and, in Israel, at the Museum of Tel Aviv, Museum of Modern Art of Haifa, and the Museum of Ein Harod. Prizes and awards were numerous; for example, he received a prize at the Carnegie International, 1934; the Legion of Honor Medal, 1946; First Prize, "Guggenheim National Award," 1957; and the "Hallmark Art Award," 1957. Very active as a mural painter, his works may be seen on the walls of the United Nations; the Banco Portugues, Rio de Janeiro; the Library of Congress, Washington, D. C.; and the Church of Batatais in the State of São Paulo. Portinari also illustrated several books for the Paris publishing house, Gallimard. He died in February, 1962, Brazil's best known artist.

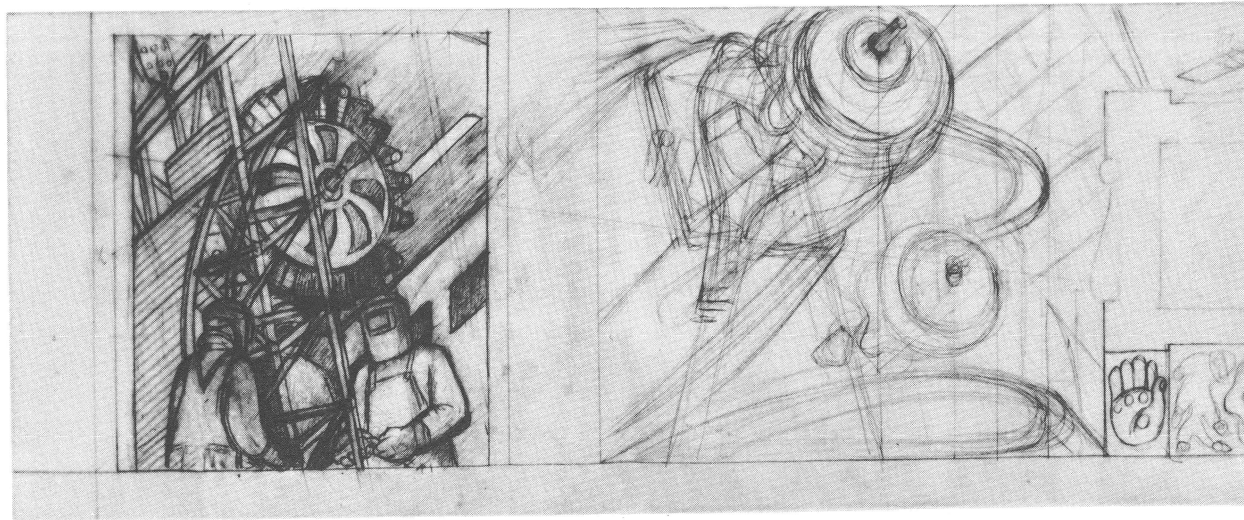
Portrait of Maria, 1932

Oil on board

16¹/₂" x 13"

Signed lower left: "C. Portinari 932"

67.161



DIEGO RIVERA

Born in Guanajuato, Mexico, 1886. Having painted since the age of three, in 1897 he began to study at the Instituto Nacional de Bellas Artes in Mexico City, where he worked under the Classicists Re-boul and Velasco. In 1902 he was dismissed from the school for leading uprisings against Antonio Fabres, a fashionable Catalan painter, who had been made Director of the Instituto. First one-man exhibition in Mexico City, 1907, was followed by three years of extensive travel in Europe. In 1909 he first showed his work with the Indépendents in Paris. The following year he returned to Mexico City and held his second one-man exhibition in that city, of works done while in Europe. Having returned to Europe he participated in the Autumn Salons of 1911 and 1913 in Paris. First one-man exhibition in the United States in San Francisco, 1930, and in 1931-1932, The Museum of Modern Art, New York, gave him a large exhibition. Until his death in 1957 the pattern of his life continued to be characterized by long periods of residence in Europe, Mexico, and the

United States—the moves often brought about by commissions to paint murals for churches, banks, and other public buildings. His frescoes can be seen in The Detroit Institute of Arts; the San Francisco Stock Exchange; the Palace of Cortez, Cuernavaca, Mexico; the California School of Fine Arts, Fresno; the Agricultural School, Chapingo, Mexico; the Ministry of Education, Mexico City; and the Palacio Nacional, Mexico City.

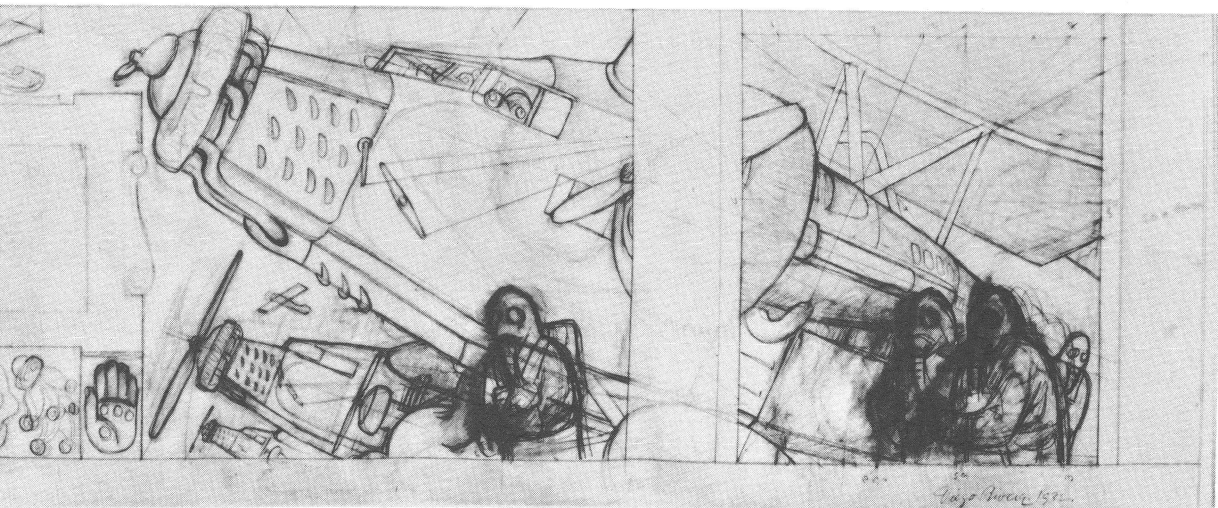
Study for *The Conquest of Air*, 1933

Pencil on paper

13³/₄" x 51¹/₄"

Signed lower right: "Diego Rivera. 1933."

68.026



DAVID ALFARO SIQUEIROS

Born in Chihuahua, Mexico, 1898. Studied art in Mexico City. Beginning in 1914 he was involved in Mexican revolutionary activities. From 1919 until 1922 he traveled and studied in France, Italy, Spain, Belgium, spending much of his time in Paris with Diego Rivera. In 1935 he opened a studio of mural painting in New York. Returned to Mexico where he published *El Muralismo de Mexico*, 1950. Imprisoned for political activities, 1960-64. Numerous one-man exhibitions include those at the Casino Español, Mexico City, 1932; and the Palacio de Bellas Artes, Mexico City, 1947. Represented in major exhibitions of Latin American art in Mexico and the United States since 1930; among the outstanding shows are "Mexican Arts," American Federation of Arts circulating exhibition, 1930; Carnegie International, Pittsburgh, 1935; Philadelphia Art Alliance, 1939; "20 Centuries of Mexican Art," The Museum of Modern Art, New York, 1940; "Modern Mexican Painters," Institute of Modern Art, Boston, 1941; "Mexican Art Today," Philadelphia Museum of Art, 1943;

"Mexican Prints," The Metropolitan Museum of Art, New York, 1949-50; and the Venice Biennale, 1950, where he won Second Prize for foreign artists. His murals are in the Palacio de Bellas Artes, Mexico City; Museum of the Revolution, Mexico City, which he helped to found; and on the ceiling of the Treasury, Mexico City. Works are found in the collections of many American museums including The Museum of Modern Art, New York.

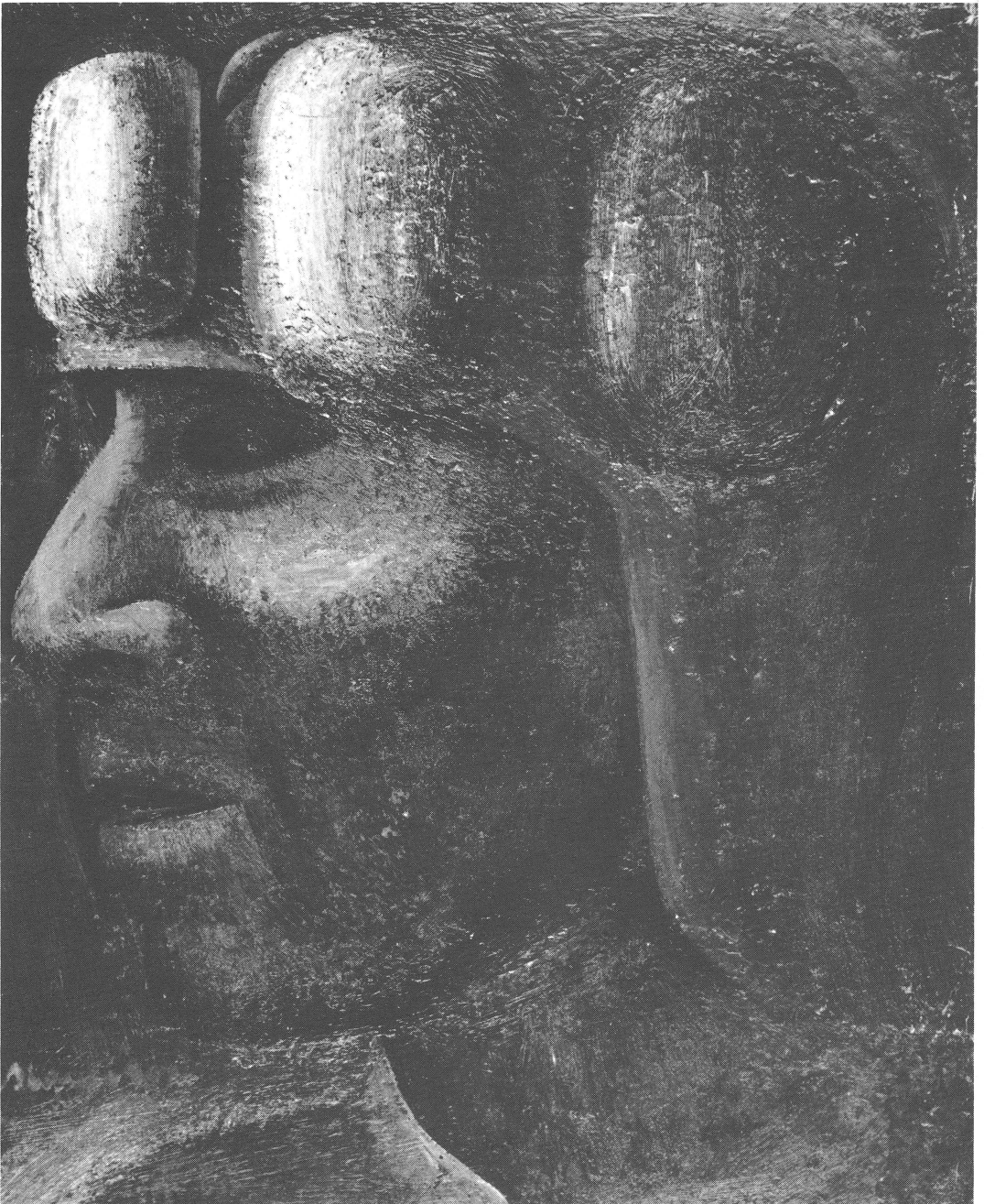
Head, 1930
Oil on board
21 $\frac{1}{8}$ " x 16 $\frac{7}{8}$ "

Signed lower left: "Siqueiros / —"
Gift of Mrs. Arnaldo Lacagnina
67.125

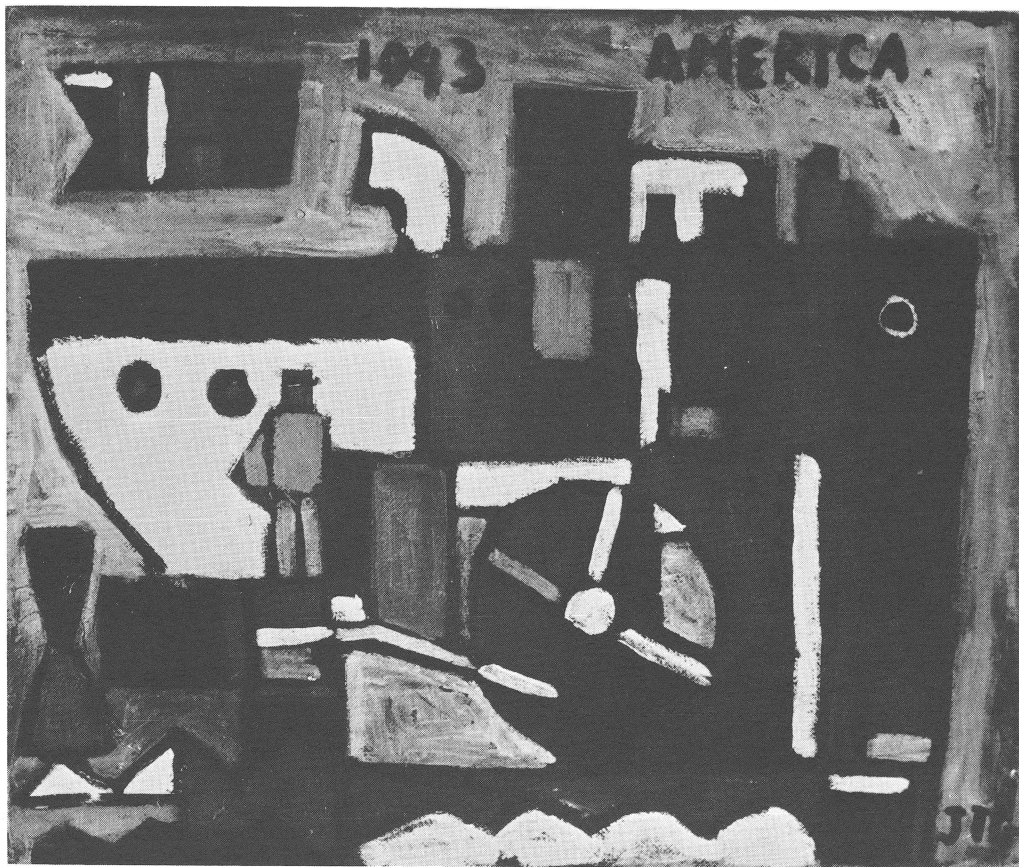
Portrait of Officer, 1911
Lithograph
20 $\frac{1}{4}$ " x 16"

Signed lower left: "A / Siqueiros / 12-1911"
in margin, lower left: "A. Siqueiros"
67.123

David Alfaro Siqueiros, *Head*, 1930



Joaquin Torres-García, 1943 *America*, 1943



JOAQUIN TORRES-GARCIA

Born in Montevideo, Uruguay, 1874. Spent most of life abroad, receiving formal training at Academy of Barcelona. He left the Academy at the turn of the century, subsequently taking up the study of philosophy and the classics. Soon after he worked with Antonio Gaudi and was active in fresco work, painting, stained-glass window work, publishing and teaching. Worked in Italy, Belgium, France, and New York. Returned to Paris at the end of the 1920's. In 1930 worked in Paris with Theo van Doesburg and organized the first international exhibition of abstract art. In 1934 returned to South America and established "El Taller" workshop.

Adam and Eve, 1928

Oil on board

31¹/₄" x 25¹/₄"

Signed lower left: "J. Torres GARCIA"

lower right: "28"

66.314

1943 America, 1943

Oil on board

23¹/₂" x 27³/₄"

Signed lower right: "JTG"

Titled top: "1943 America"

Gift of the Torres-Garcia Family to
the Nancy Sayles Day Collection

68.104

Untitled, 1933

Pen with watercolor on paper

14⁹/₁₆" x 11¹/₂"

Signed lower left: "J.T.G."

lower right: "33"

68.061

ENRIQUE ZANARTU

Born in Paris, 1912. Moved to South America with his family and began to paint in Santiago before coming to New York to study engraving in S. W. Hayter's Atelier 17. He remained in New York for three years, then spent two years in Havana before settling in Paris, 1949, where he continued to paint and engrave. One-man exhibitions have been held in Lima, Mexico City, Paris, Santiago, Washington, D. C., and most recently at Buchholz Gallery in Munich, 1967. Contributed to numerous group exhibitions, including the Beirut Festival; the Tokyo Biennial; the Bienal de São Paulo; the May Show in Paris; and "South American Art Today," the Dallas Museum of Fine Arts. Among the outstanding awards he has received is a prize at the Guggenheim International, 1958. His works are included in the permanent collections of the National Museum of Stockholm, Sweden; the Dallas Museum of Fine Arts; the Instituto de Arte Contemporaneo, Lima; The Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; and The Museum of Jerusalem, Israel.

Untitled, 1963

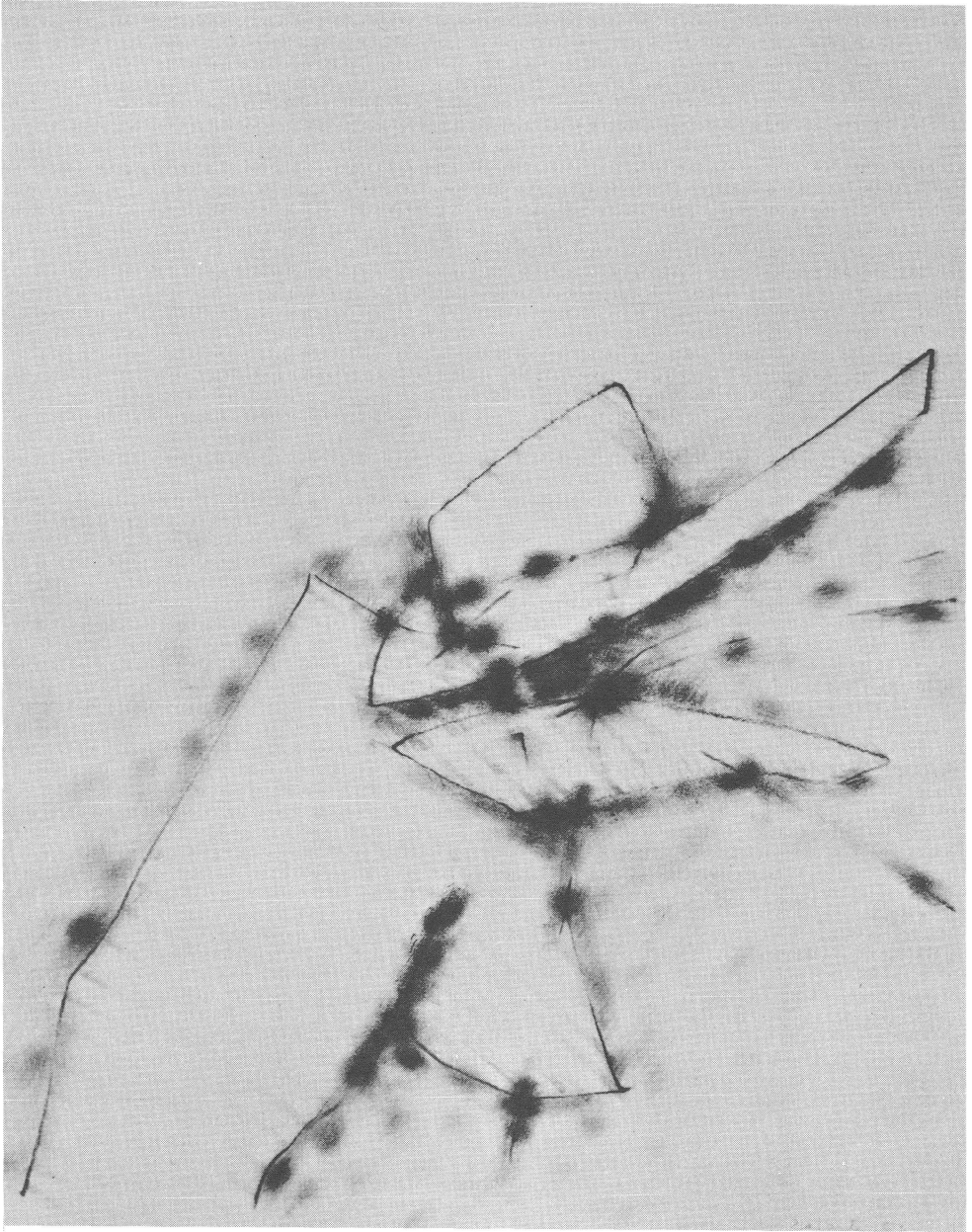
Chalk on paper

25¹/₂" x 19¹/₁₆"

Signed lower right: "Zanartu. 63"

68.022

Enrique Zanartu, Untitled, 1963



“NINE XYLOGRAPHERS”

54 woodcuts by Argentinian artists

Contained in beige cloth portfolio

25¹/₂" x 18¹¹/₁₆" (sheets)

Published by Ediciones Ellena,

Rosario, Argentina, 1965

Artists include:

AMERICO A. BALAN

LAICO BOU

MELE BRINIARD

CARLOS N. FLERICH

JUAN GRELA

OSAR T. MIRANDA

VICTOR L. REBUFFO

LUIS SEOANE

DANIEL ZELAYA

*Designed by Malcolm Gear
Type set by Craftsman Type Inc.
Printed by Foremost Lithograph Co.*

The background of the entire page is an abstract geometric composition. It features several three-dimensional cubes or rectangular blocks. The faces of these blocks are decorated with diagonal stripes in a dark brown or black color over a light tan or beige background. The stripes on adjacent blocks are offset from each other, creating a sense of depth and movement. In the upper left corner, one of the blocks has a circular hole cut through its side, revealing a white interior. The overall style is minimalist and architectural, reminiscent of mid-20th-century modern art.

NANCY SAYLES DAY COLLECTION OF MODERN LATIN AMERICAN ART

Supplementary Catalogue